

376271

GRANDE SONATE

Pour le Pianoforte

à quatre mains

composée et dédiée

à son ami Camille Pleyel

par

G. O N S L O W.

Opus 7

Pr. 4 Thlr. 10 Ngr.

Chez Breitkopf & Härtel à Leipzig.



SECONDO.

Allegro espress

SONATE
DI ONSLOW

This musical score is for the second movement of a sonata by Onslow, titled 'SECONDO.' The tempo is marked 'Allegro espress'. The score is written for piano and features five systems of music. The first system shows the beginning of the piece in G major and 3/4 time, with a treble and bass staff. The second system continues the melody in the treble staff, with a finger number '10' above a note. The third system includes dynamic markings 'cres' (crescendo), 'f' (forte), and 'pp' (pianissimo). The fourth system features complex rhythmic patterns with fingerings '4', '3', and '40' indicated. The fifth system concludes with trills marked 'tr' and a final 'f' (forte) dynamic. The score is characterized by flowing sixteenth-note passages and sustained harmonic accompaniment.

SONATE
DI CONSLOW

PRIMO.

5

Allegro espress gva

The musical score is written for piano and violin. The piano part is in 3/4 time, G major, and consists of five systems. The first system is marked 'Allegro espress gva' and 'PRIMO.' The piano part begins with a 'p' (piano) dynamic and a '2' (second ending) marking. The violin part begins with a 'tr' (trill) marking. The second system features a 'loco' marking and a 'cres' (crescendo) marking. The third system features a 'pp' (pianissimo) marking and a '2' (second ending) marking. The fourth system features a 'gva' (grave) marking and a 'loco tr' (loco trill) marking. The fifth system features a 'f' (forte) marking and a 'tr' (trill) marking. The score includes various musical notations such as notes, rests, beams, and slurs.

SECONDO.

The musical score consists of five systems, each with a piano (p) and violin (v) part. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** The piano part features trills (tr) and a dynamic of *p* (piano). The violin part has a dynamic of *f* (forte).
- System 2:** The piano part includes a dynamic of *f* and a *dim* (diminuendo) marking. The violin part has a dynamic of *f* and a *dol e legato* (dolce e legato) marking.
- System 3:** The piano part has a trill (tr) and a dynamic of *f*. The violin part has a dynamic of *f*.
- System 4:** The piano part has a dynamic of *f* and a *p* (piano) marking. The violin part has a dynamic of *f* and a *p* (piano) marking.
- System 5:** The piano part has a dynamic of *mf* (mezzo-forte). The violin part has a dynamic of *mf*.

Other markings include *tr* (trill), *dim* (diminuendo), *dol e legato* (dolce e legato), *rf* (ritardando), and *f* (forte).

PRIMO.

The musical score is written for a piano and violin. It consists of five systems, each with a grand staff (piano) and a single staff (violin). The key signature is one sharp (F#). The score includes various musical notations such as trills (tr), dynamics (p, f, dolce), articulation (loco), and fingerings (9, 8va). The piano part features complex chordal textures and melodic lines, while the violin part provides a more melodic and technically demanding accompaniment.

SECONDO.

The musical score consists of five systems, each with a piano (piano) and violin (violin) part. The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** The piano part begins with a series of eighth notes. The violin part enters with a melodic line. Dynamics include *dimin*, *P*, and *pp*.
- System 2:** The piano part features a crescendo (*cres*) and a forte (*f*) section. The violin part has a first ending (*1^{ma}*) and a decrescendo (*dim*). Dynamics include *cres*, *f*, and *dim*.
- System 3:** The piano part has a decrescendo (*dim*) and a piano (*p*) section. The violin part has a second ending (*2^{da}*). Dynamics include *dim* and *p*.
- System 4:** The piano part has a piano (*p*) and a pianissimo (*pp*) section. The violin part has a first ending (*1*). Dynamics include *p* and *pp*.
- System 5:** The piano part has a forte (*f*) section. The violin part has a first ending (*1*). Dynamics include *f* and *1*.

The score concludes with a double bar line and the number 4524.

PRIMO.

7

f *dim* *p* *pp*
8va *loco*
cre - scen - do
1ma *2da* *8va* *loco*
4 *4* *f* *4*
pp
f *tr.*

SECONDO.

p

sinor

Legatissimo

p

cre - - - scen - - - do

f

PRIMO.

9

SECONDO.

This musical score, titled "SECONDO.", is written for piano and violin. It consists of five systems of staves. The piano part is written in treble and bass clefs, while the violin part is in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics include *pp* (pianissimo), *eres* (crescendo), *din* (diminuendo), *sinorz* (sforzando), and *dolce* (dolce). The score also features a section marked with a "4" and another with a "7". The page number "10" is in the top left corner, and the section title "SECONDO." is centered at the top. The page number "4524" is at the bottom center.

4

4

4

7

7

eres

din

sinorz

dolce

4524

PRIMO.

11.

First system of musical notation. The upper staff is marked *Sva* and *loco*. The lower staff is marked *dolce*. The music is in treble and bass clefs, with a key signature of one sharp (F#).

Second system of musical notation. The upper staff is marked *Sva* and *loco*. The lower staff is marked *cres* and *ff*. The music is in treble and bass clefs, with a key signature of one sharp (F#).

Third system of musical notation. The upper staff is marked *2*. The lower staff is marked *2*. The music is in treble and bass clefs, with a key signature of one sharp (F#).

Fourth system of musical notation. The upper staff is marked *cre*, *scen*, *do*, *f*, *dim*, and *smorz*. The lower staff is marked *f*. The music is in treble and bass clefs, with a key signature of one sharp (F#).

Fifth system of musical notation. The upper staff is marked *tr*. The lower staff is marked *tr*. The music is in treble and bass clefs, with a key signature of one sharp (F#).

SECONDO.

1

f *p* *rf* *rf* *rf* *f*

rf *rf*

f *pp* *f*

PRIMO.

15

8va

tr

f

loco

p

loco

8va

f

8va

loco

loco

8va

loco

pp

8va

8va

loco

pp

8va

14

SECONDO.

Musical score for piano and voice, labeled "SECONDO." The score is written in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system shows the piano accompaniment with a piano (*p*) dynamic. The second system includes the vocal line with lyrics "cre - scen -" and a forte (*f*) dynamic. The third system features the piano accompaniment with a pianissimo (*pp*) dynamic and trills (*tr*) in the right hand. The fourth system continues the piano accompaniment with a forte (*f*) dynamic and trills. The fifth system concludes the piece with a fortissimo (*ff*) dynamic and a first ending (*1*) marked with a repeat sign.

p

cre - scen -

f

pp

f

p

f

ff

1

PRIMO.

15

8va

p cre - - - scen - - - do *f* *fp*

2

2

pp *f*

8va *tr*

loco

P

f

3

3

8va

loco

f

SECONDO:

ROMANCE.

The musical score is written for piano and violin. The piano part is in the left hand, and the violin part is in the right hand. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into five systems. The first system is marked 'ROMANCE.' and 'SECONDO:'. The piano part begins with a 'dolce' marking, followed by 'rf' (ritardando) and 'fz' (forzando). The violin part begins with a '1ma' (first) marking, followed by '2da' (second), 'f' (forte), 'pp' (pianissimo), and 'fz'. The second system features 'rf' and 'fz' markings. The third system features 'ff' (fortissimo) and 'p' (piano) markings. The fourth system features 'tr' (trill), 'cres' (crescendo), 'f' (forte), 'p' (piano), and 'tr' (trill) markings. The fifth system features 'f' (forte) and '2da' (second) markings. The score concludes with a double bar line.

PRIMO.

17

ROMANCE.

The musical score is divided into two main sections: ROMANCE and PRIMO. The ROMANCE section consists of five systems of piano and violin staves. The PRIMO section consists of two systems of piano and violin staves. The score includes various musical notations such as notes, rests, and dynamic markings.

ROMANCE Section:

- System 1: Piano staff has a *dolce* marking. Violin staff has *rf* markings.
- System 2: Piano staff has *1^{ma}* and *2^{da}* markings. Violin staff has *ff*, *pp*, and *fz* markings.
- System 3: Piano staff has *1^{ma}* and *2^{da}* markings. Violin staff has *1* and *p* markings.
- System 4: Piano staff has *cres* and *p* markings.
- System 5: Piano staff has *1^{ma}* and *2^{da}* markings. Violin staff has *pp* and *3* markings.

PRIMO Section:

- System 1: Piano staff has *8*, *2*, *2*, *2*, *2* markings. Violin staff has *pp* and *3* markings.
- System 2: Piano staff has *pp* and *3* markings.

p *f* *pp*

ff

p *rf*

rf *f* *pp*

PRIMO. 1

19

This musical score is for the Primo part of a piece, page 19, measures 452-454. It consists of five systems of grand staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various musical elements such as triplets, slurs, and dynamic markings. The first system (measures 452-454) features a wavy line above the staff with the marking 'Sva' and a fermata. The second system (measures 455-456) includes the marking 'loco' and a dynamic marking 'f'. The third system (measures 457-458) includes the marking 'Sva' and dynamic markings 'f' and 'fp'. The fourth system (measures 459-460) includes the marking 'loco'. The fifth system (measures 461-462) includes dynamic markings 'rf', 'f', and 'pp'. The score is written in a clear, professional style with standard musical notation.

SECONDO.

ff

rf

pp Legatissimo

crescendo poco a poco

pp

tr

tr

tr

tr

tr

cres

ff

p

pp

First system: Piano and vocal staves. Dynamics: *fz*, *fz*, *rf*, *rf*.

Second system: Piano and vocal staves. Dynamics: *pp*, *Legatissimo*, *cre - scen - do*.

Third system: Piano and vocal staves. Dynamics: *poco a poco*, *ff*, *pp*. Articulation: *Sva*, *loco*.

Fourth system: Piano and vocal staves. Dynamics: *ff*. Articulation: *Sva*.

Fifth system: Piano and vocal staves. Dynamics: *dim*, *p*, *pp*, *smorz*. Articulation: *loco*.

FINALE.

Agitato

SECONDO.

ff *p* ritard poco *ff* *p*

cre - - scen - do

f *p*

2 2

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Agitato'. The piano part features a series of chords and moving lines, with dynamics ranging from fortissimo (ff) to piano (p). The vocal part enters with the lyrics 'cre - - scen - do'. The tempo is marked 'SECONDO.' and the dynamics continue to vary, including 'ritard poco' (ritardando poco). The score is divided into five systems, each with a grand staff for piano and a single staff for voice. The piano part includes various musical notations such as slurs, ties, and fingerings (e.g., '1', '2'). The vocal part includes lyrics and melodic lines. The score concludes with a final cadence.

PRIMO.

25

FINALE.

Agitato

ff *p* *ritard poco* *ff* *p*

gva *loco* *cres* *f* *p* *f*

p *f* *p* *gva* *loco* *f*

gva *loco* *tr* *tr* *gva* *loco* *1*

1

SECONDO.

Leggieramente

1 3 1 3

2 2 *p*

1 1 1 1

2 2 *f* *p*

f pour Recommencer 1 1

PRIMO.

25

1 *Leggieramente* 8va loco

8va fz

loco 8va f p

loco 8va loco tr 8va p

loco 1 pour Recommencer 1

SECONDO.

pour Continuer

f

pp

cre - -

scen - - do

f

p

cre - - - scen - - - do

f

4524

Detailed description: This is a musical score for a piece titled 'SECONDO.'. It consists of five systems of music. The first system is a piano introduction marked 'pour Continuer' with a forte (*f*) dynamic. It features a complex bass line with various fingerings (1, 3, 5) and a treble line with sixteenth-note patterns. The second system continues the piano accompaniment. The third system introduces a vocal line in the treble clef, starting with a piano (*pp*) dynamic and the lyrics 'cre - -'. The fourth system continues the vocal line with lyrics 'scen - - do' and includes a piano (*p*) dynamic marking. The fifth system concludes the piece with a forte (*f*) dynamic, featuring the lyrics 'cre - - - scen - - - do' and a final first ending bracket. The score is written in a key with one sharp (F#) and a common time signature.

PRIMO.

27

pour Continuer 1

p

f con fuoco

pp

8va

loco

cre - scen - do

8va

loco

f

ff

p

tr

8va

loco

cre - scen - do

f

p

SECONDO.

This page contains five systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is D major (two sharps) and the time signature is 3/4. The piece features various musical elements including eighth and sixteenth notes, rests, trills (marked 'tr'), and dynamic markings such as 'p' (piano) and 'f' (forte). The fifth system includes the instruction 'Leggieramente' (lightly). The page number '4524' is visible at the bottom center.

PRIMO.

29

This musical score consists of six systems, each featuring a piano (p) and violin (v) part. The piano parts are written in treble and bass staves, while the violin parts are in a single treble staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system has dynamics *p*, *f*, and *p*. The second system has *p* and *f*, with trills (*tr*) in the violin part. The third system has *p* and *f*, with a *loco* marking in the piano part. The fourth system has a *Leggieramente* marking in the piano part and a *loco* marking in the violin part. The fifth system has *loco* and *8va* markings in the piano part and a *loco* marking in the violin part. The sixth system has *loco* and *8va* markings in the piano part and a *loco* marking in the violin part. The score concludes with a final measure in the sixth system.

SECONDO.

cre - - - scen - - - do

pp *cres* *f* *rf* *rf*

ff *ff* *ff* *f* *p* *dim*

pp *f*

do cre - - - scen - - - do

simor

4524

PRIMO.

51

p *cre - scen - do*

8va *loco tr* *p*

4 *pp* *cre - scen - do* *f*

ff *ff* *ff* *8va* *p*

loco *pp* *cre - scen - do* *2* *f*

PIANOFORTE-WERKE ZU VIER HÄNDEN

im Verlage von BREITKOPF & HÄRTEL in Leipzig.

	Fl. Ngr.		Fl. Ngr.		Fl. Ngr.		Fl. Ngr.
Bach, C. Ph. E. , Symphonie, Ddur, arr.	20	Beethoven, L. van. , Variationen (Waldstein) C.	12	Gluck, J. C. v. , Iphigenie in Aulis. Oper, arr.	5	Mendelssohn Bartholdy, F. , Andante a. der 4. Symphonie. Op. 90	10
Bargiel, W. , Op. 7. Suite (Allemande, Courante, Sarabande, Air, Gigue).	1 5	6 Variat. (Lied mit Veränderungen) D. n.	9	— Iphigenie in Tauris. Oper, arr.	3 10	— Saltarello a. der 4. Symphonie. Op. 90.	15
Beethoven, L. van. , Op. 4. Quintett. Esdur, arr. p. J. P. Schmidt.	2 —	Dieselben compl. in broch. Bande. . n.	1 6	— Armida. Oper, arr.	5 15	— Heimkehr a. d. Fremde. Daraus einzeln: No. 1. Spinnlied.	7½
— Op. 15. Concerto. Cdur, arr. p. J. P. Schmidt.	2 15	— compl. in eleg. Sarsenet-Bande. n.	1 21	— Orpheus und Eurydice. Oper, arr.	4 —	— 11. Nachtmusik	5
— 20. Grand Septuor. Esdur, arr. p. F. Mockwitz.	1 15	Bellini, V. , La Straniera (die Unbekannte). Oper, arr. p. F. Mockwitz	3 15	— Daraus einzeln: No. 8. Tanz der Furien und Höllengeister, arr.	15	Neumann, F. , Op. 1. 16 vierhändige Klavierstücke zum Unterrichte für Anfänger. Eine Reihe melodischer und charakteristischer Tonstücke in fortschreitender Ordnung. Zwei Hefte.	1 —
— 29. Grand Quintuor. Cdur, arr. p. J. P. Schmidt.	1 20	— I Capuleti ed i Montechi (Romeo u. Julie). Oper, arr. p. F. Mockwitz	3 15	Gronzobach, E. , 12 Klavierstücke im Umfange von fünf Tönen für Anfänger. Heft 1 u. 2	15	Reinthal, C. , Op. 12. Symphonie f. Orchester in Ddur. Arrang. vom Componisten	2 20
— 37. Rondo aus dem C-moll-Concert, arr. v. F. Mockwitz.	1 —	Beyer, F. , Op. 72. Trois Fantaisies sur des motifs de l'Opéra: Lucrezia Borgia de Donizetti, arr. No. 1. Dmoll. No. 2. Bdur. No. 3. Cdur	25	— 3 u. 4	1 —	Rudolf, E. , Op. 4. 6 Klavierstücke	1 15
— 69. Grande Sonate. Adur, arr. p. J. P. Schmidt.	1 15	— Op. 74. Trois Divertissements sur des motifs de l'Opéra: Lucrezia Borgia de Donizetti, arr. No. 1. Esdur. No. 2. Fdur. No. 3. Adur	20	Hamm, J. Val. , Der Tanz. Bravour-Mazurka für Sopran mit Begleitung des Pianoforte (Fräulein Ar t o t gewidmet und von ihr im Concert gesungen), arr.	12½	Schubert, F. L. , Charakteristische Tonbilder aus der Oper Lohengrin von R. Wagner. Vier Transcriptionen.	1 —
— 70. 2 Trios, arr. p. F. Mockwitz: No. 1. Ddur	1 15	Bibl, R. , Op. 13. Sechs kurze Klavierstücke.	1 —	— Turner-Festmarsch für das dritte deutsche Turnfest. arr.	7½	Schumann, R. , Op. 12. Phantasiestücke für das Pianoforte, arr. von Röhr. Heft 1. 1 Thlr. 5 Ngr. Heft 2.	1 15
— 2. Esdur	1 20	Blumenthal, J. , Op. 1. La Source. Caprice, arr.	15	Händel, G. F. , Der Messias. Oratorium nach Mozarts Bearbeitung. arr.	6 —	— Op. 15. Kinderszenen. Leichte Stücke für das Pianoforte, arr.	25
— 71. Sextuor. Esdur, arr. p. F. L. Schubert	1 —	— Op. 8. Les deux anges. Morceau caractéristique, arr.	25	Heller, St. , Op. 37. Fantaisie (Charles VI), arr.	1 —	— 28. Drei Romanzen, arr.	1 10
— 72. Fidelio. Oper, arr. v. C. F. Ebers	4 —	— Chant national des Croates, arr.	12	— Op. 77. Saltarello, arr.	25	— 38. Symphonie. Bdur. No. 1. arr.	2 10
— 73. Concerto. Esdur, arr. p. X. Gleichauf	2 15	Brahms, J. , Op. 11. Serenade. Ddur, arr.	2 15	— 85. No. 1. Tarantella, arr.	18	— 41. 3 Quartette f. 2 Violinen, Viola u. Violon. arr.: No. 1. Amoll. No. 2. Fdur. No. 3. Adur.	1 20
— 73. Rondo dar., arr. v. F. L. Schubert	1 —	Burgmüller, F. , Op. 54. 3 Divertissements sur des motifs de Lucia de Lammermoor de Donizetti, arr. No. 1. Gdur. No. 2. Ddur. No. 3. Bdur.	20	— 86. Im Walde. 7 Charakterstücke. Heft I. u. IV.	20	— 44. Quintett für Pianoforte etc., arr. von Clara Schumann.	2 10
— 74. Quatuor. Esdur, arr. p. J. P. Schmidt	2 —	— Les Fleurs d'Italie. Petites pièces sur des motifs fav. de Donizetti, arr. Cah. 1—3. à	20	— II. u. III.	25	— 46. Andante und Variationen f. zwei Pianof., arr. v. F. L. Schubert	25
— 80. Phantasie mit Chor. C-moll, arr. v. F. L. Schubert	1 10	Cherubini, L. , Missa pro defunctis. Requiem. C-moll, arr. von F. L. Schubert	2 —	Henselt, A. , Op. 1. Variat. de Concert., arr.	1 15	— 54. Concert in Amoll arr. v. A. Horn	2 20
— 81. Sextuor. Esdur, arr. p. J. P. Schmidt.	25	— Ali Baba. Gr. Oper, arr.	8 —	— Op. 5. Salon-Etuden, arr.: No. 3. Hexentanz. Amoll	7½	— 63. Trio. Dmoll No. 1., arr. v. Ernst Naumann.	2 20
— 84. Ouverture, Gesänge und Zwischenacte zu Göthe's Egmont, arr. v. V. Wörner	2 —	— Medea. Oper, arr. von F. L. Schubert.	6 —	— 4. Ave Maria. Edur.	5	— 110. Trio. Gmoll, arr. von A. Horn.	2 —
— Marsch daraus.	7½	David, F. , Op. 37. Vier Märsche	1 15	— 5. Verlorne Heimath. Fis moll	7½	— 120. Symphonie. Dmoll, No. 4., arr. vom Componisten.	2 —
— 85. Christus am Oelberge. Oratorium, arr. von E. F. Richter.	2 15	Duvernoy, J. B. , Op. 127. La mère Michel, ou Episode de la vie d'un Chat. Elégie musicale. C-moll	15	— 8. Romanze m. Chor-Refrain. Gmoll	5	— 121. Zweite grosse Sonate für Violine und Pianoforte, arr. v. A. Horn	2 —
— 86. Messe. Cdur, arr. v. X. Gleichauf	1 20	— Op. 129. Une pensée de Bellini. Variations. Gdur	20	— 9. Etude. Adur.	10	— 130. Kinderball. 6 leichte Tanzstücke für Clarinette, Viola und Pianoforte, arr. von F. G. Jansen.	1 10
— 130. Quartett. Bdur, arr. v. E. Naumann.	2 10	— Op. 139. Petite Fantaisie sur la Cavatine favorite de la Niobe de Pacini. Fdur.	15	— 10. Entschwendenes Glück. Fmoll.	15	— Vierhändige Klavierstücke arr. nach den Entreacts und Melodramen aus Manfred	25
— Quartette für 2 Violinen, Bratsche und Violoncell. Arrangement für das Pianoforte zu 4 Händen v. Engelbert Röntgen. No. 1. Fdur, Op. 18. No. 1.	1 10	— Op. 140. Une Chanson des Alpes. Petite Fantaisie sur une mélodie Suisse. Cdur	10	— 11. Liebeslied. Bdur	10	Trutschel, A. , Op. 20. Acht vierhändige Klavierstücke im Umfange von fünf Tönen, bei stillstehender Hand, für den ersten Unterricht	15
— 2. Gdur. - 18. - 2	1 10	— Op. 145. Naples et Florence. 2 petites Fantaisies sur des motifs de Bellini et Donizetti, No. 1. Gdur.	10	— Op. 7. Impromptu, arr. C-moll.	5	— Op. 29. Rosen ohne Dornen. 12 kleine Tondichtungen. Zwei Hefte à 15 Ngr.	1 —
— 3. Ddur. - 18. - 3	1 10	— No. 2. Fdur	15	— 8. Pensée fugitive, arr. Fmoll	7½	Vogt, J. , Op. 18. Prélude et Fugue p. 2 Pianos, arr.	18
— 4. C-moll. - 18. - 4	1 10	— Op. 237. Deux Fantaisies sur l'opéra: La Traviata de Verdi, arr. No. 1. 2.	20	— 9. Scherzo, arr. Hmoll.	15	Voss, Charles. , Op. 101. Le Prophète de Meyerbeer. Fantaisie dramatique, arr.	1 —
— 5. Adur. - 18. - 5	1 10	Ehrlich, C. F. , Ouverture zur Oper: König Georg	20	— 10. Romanze, arr. Bmoll	7½	— Op. 104. Melodien, arr.: No. 1. Ddur. No. 2. Gmoll. No. 3. Esdur.	7½
— 6. Bdur. - 18. - 6	1 10	Fritsch, E. , Op. 1. Sechs Stücke	25	— 11. Variations de Concert. (Robert le Diable), arr. Bdur.	1 15	— Op. 105. Deux motifs du Prophète de G. Meyerbeer, arr.: No. 1. Esdur. No. 2. Bmoll.	10
— 7. Fdur. - 59. - 1	2 —	Gade, Niels W. , Op. 12. Comala. Dramatisches Gedicht nach Ossian. Arr. von F. L. Schubert.	2 15	Hering, C. , Op. 19. 30 Miniaturen, arr. No. 9. Wiegenlied.	7½	— Op. 106. Polonaise. Ddur	10
— 8. Emoll. - 59. - 2	1 15	— Op. 23. Frühlings-Phantasie. Concertstück, arr. v. F. L. Schubert.	2 —	— 11. Nocturno	7½	— Vorspiel daraus arr.	7½
— 9. Cdur. - 59. - 3	1 25	— Op. 35. Frühlings-Botschaft. Concertstück für Chor und Orchester, arr. von A. Horn	25	Krause, A. , Op. 1. Polonaise. Esdur.	7½	— Potpourri daraus arr.	25
— Symphonien für Orchester: No. 1. Cdur, arr. v. J. Schäffer.	1 15	— Op. 37. Hamlet. Concert-Ouverture, arr. von F. G. Jansen	25	— 3. Leichte Sonate	25	— Tristan und Isolde, arr.	10
— 2. Ddur, arr. v. Fr. Mockwitz.	1 15	— Symphonien, arr. No. 2. Edur. Op. 10.	2 —	— 6. Serenade.	25	— Vorspiel daraus arr.	18
— 3. Esdur (Eroica) arr. v. F. L. Schubert	2 15	— No. 3. Amoll. - 15.	2 —	Lofébure-Wély, Op. 102. La Clochette du Père. Nocturne, arr.	15	— Potpourri daraus arr.	25
— 4. Bdur, arr. v. Fr. Mockwitz.	1 15	— 5. Dmoll. - 25.	2 20	— Op. 132. Caprice militaire	1 —	— Einleitung zum 3. Acte der Oper Lohengrin, arr.	10
— 5. C-moll, arr. v. C. F. Ebers	2 —			— 133. Le Retour de l'Armée. Marche triomphale	1 5	Wolff, B. , Op. 8. Scherzo	18
— 6. Fdur (Pastorale), arr. v. Fr. Mockwitz	2 —			— Op. 140. Les Maraudeurs. Caprice de genre	25	— Op. 9. Deux momens musicaux	20
— 6. Fdur (Pastorale) arr. v. H. A. Ehrlich	2 —			Liszt, Fr. , Symphonische Dichtungen. Arrangement vom Componisten: Tasso	1 15		
— 7. Adur, arr. v. J. Schäffer.	3 —			— Les Préludes	1 12		
— 8. Fdur, arr. v. A. Horn.	1 15			— Op. 3. Frühlings-Phantasie. Concertstück, arr. v. F. L. Schubert.	20		
— 9. Dmoll (m. Schlusschor) arr. v. A. Horn	4 15			— Festklänge	1 5		
— Neue Ausgaben: Op. 6. Sonate. Ddur.	9			— Prometheus.	1 10		
— 45. 3 Märsche. C. Es. D.	12			— Zwei Stücke aus R. Wagner's Tannhäuser und Lohengrin, arr. No. 1. Einzug der Gäste auf Wartburg.	1 —		
				— 2. Elsas Brautzug zum Münster.	15		
				— Spinnerlied aus: der fliegende Holländer von R. Wagner, arr. von L. Köhler	1 —		
				Lumbye, H. C. , Der Traum nach dem Balle. Phantasie für Orchester, arr.	20		